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angry, he will in course of time become angry because he acted this way: "Wenn er nur diese Dinge, die sich nachmachen lassen, sobald man will, gut nachmacht, so wird dadurch un-rehlbar seine Seele ein dunkles Gefühl von Zorn befallen, welches wiederum in den Körper zu-rückwirkt." And in Wackenroder's *Phanta-sien über die Kunst für Freunde der Kunst* we find this statement: "Der Mensch ist ur-sprünglich ein gar unschuldiges Wesen. Wenn wir noch in der Wiege liegen, wird unser kleines Gemüt von hundert unsichtbaren kleinen Ge-istern genährt und erzogen und in allen artigen Künsten geübt. So lernen wir durchs Lächeln nach und nach fröhlich sein, durchs Weinen lernen wir traurig sein, durchs Angaffen mit grossen Augen lernen wir, was erhaben ist, an-beten," and so on. Neither Lessing nor Wack-enroder had in mind precisely what is con-noted by the James-Lange theory of emotions. And yet, since James applies his hypothesis, in his discussion of the "coarser" emotions, to actors, Lessing's statement sounds peculiarly like that of James, while Wackenroder's fits in equally well in James's discussion of the "subtler" emotions.

For the entire matter, see *The Principles of Psychology* by William James, New York, 1905, Vol. II, pp. 442-485; Lessing's *Hamburgische Dramaturgie*, first edition, Vol. I, pp. 17-24; and Wackenroder's *Phantasien über die Kunst für Freunde der Kunst*, edition of Heinrich Spiess, Leipzig, 1903, pp. 164-165. Neither Lessing nor Wackenroder was especially inter-ested in psychology, and hence the elaboration of the theory in question did not concern them; but a careful study of the whole text in which the passages are found shows that they had, on the whole, the same idea that Professor James later worked out in detail. That he did not know Lessing and Wackenroder in this con-nection is proved by the fact that he states (*ibid.*, p. 450) that his hypothesis will doubt-less be attacked, though unsuccessfully, and that he does not mention either Lessing or Wackenroder.

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BRIEF MENTION

Palmer's edition of *Wilhelm Tell* (Holt and Company, 1915) has just received a new dress, one that is in every way a marked improvement upon the old. Although a set of *Fragen* by Professor Purin has been added, the bulk of the volume has, through a recasting of the Vocabulary and various excisions—among which that of the Bibliography is perhaps alone to be regretted,—actually been reduced by some ten pages. One feels willing to sacrifice some of the ballast of learning for such an inspiring passage as that from Bryant facing the fac-simile of the original title-page. Nor has the Vocabulary lost through a reduction to a mini-mum of the references to lines, which in the older form were a veritable *pons asinorum*. Some old errors in both Notes and Vocabulary have, to be sure, stuck. The following may perhaps deserve correction:

(NOTES). It is not correct (p. 178) to say, in general, that a new *Szene* implies a change of place and stage-setting.—l. 505: *hätten* is, of course, dependent upon *tät es not*.—l. 1127: *dreie* is anything but a rare form.—l. 1343: not *zurückhält* but *hält . . . zurück*.—l. 2152: *dass (es) gebetet werde* is impossible German.—l. 2242: *wenn du dir's getrautest* is not 'if you were confident' but 'if you would undertake, would venture'.—l. 2433: *Stadt* is distinctly *not* understood.—l. 2780: The note confuses *soll* and *sollte*.

(VOCABULARY). *Flug*: *im Flug* not *im Fluge* (l. 1949).—*grade*: The form *grade* is so common in the play that it should have received recognition in the Vocabulary.—*Gersau* is hardly a 'hamlet'.—*Kriegs'drommète*, not *Kriegsdrommète*.—*Runs*: That Schiller's form is *der Runs* is shown by the passage printed in *Euphorion*, xix, 589.—*Simons und Judä* not *Simon u. J.*—Plural form of *Wohn-stätte*.

ERRATUM

On p. 225, col. 1, l. 4 of Professor Holbrook's review of Olmsted's grammar, the printer's er-ror should be corrected so that the passage will read: "Mr. O. uses *g* to symbolize the voiced explosive of words such as *gant* (instead of *g*), and he," etc.
